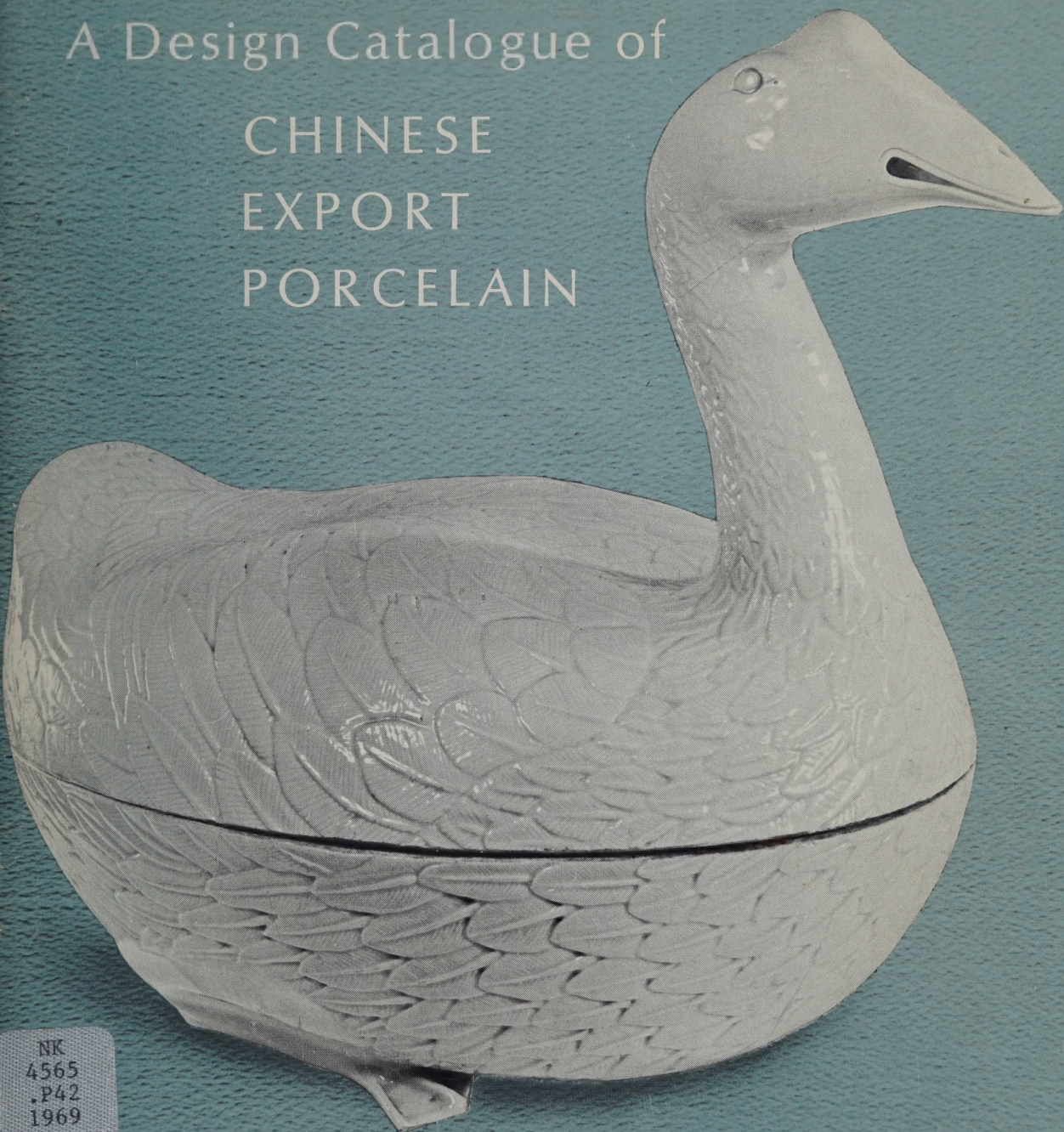


A Design Catalogue of  
CHINESE  
EXPORT  
PORCELAIN



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A Design Catalogue of  
CHINESE EXPORT PORCELAIN  
*for the American Market*

by Carl L. Crossman



1785 to 1840

PEABODY MUSEUM · SALEM, MASSACHUSETTS

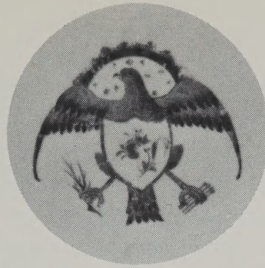
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## Introduction

For centuries the name China had entranced the Europeans and had driven them to find routes to the sacred country in order to export some of the precious commodities the Chinese were so skillful in making in fields the Europeans had either failed or could not afford because of rarity of materials. One of the greatest fascinations had always been the porcelains; for here the Chinese had accomplished by the 16th century (the beginning of the trade with the West) what it would take the Europeans hundreds of years to develop. Marco Polo had made his famous overland trip to the fabled Cathay by 1271-95, and the quest for the treasures that China had to offer, such as teas, silks and porcelains, drove the Portuguese around the Cape of Good Hope in the 15th century in an effort to establish a route that was both profitable and fast. It was this same effort which led to the discovery of America in the search for a Western as well as an Eastern route to the Orient. But China was a closed country and an extremely difficult one with which to establish any type of contact that could result in a permanent business relationship — the Chinese little needed the products of the West other than bullion.

By 1557 the Portuguese had been able to establish a permanent settlement at Macao, a city at the base of the Pearl River eighty miles below the city of Canton where the actual trade was to occur. A moderate trade was carried on which undoubtedly led to great wealth on the part of those Portuguese involved, since the European demand for the Chinese products was becoming great. The progress of the Portuguese did not go unheeded by the other European countries who were equally desirous of the great wealth that could be had through the China trade.

The English established an East India Company to trade with China in 1600; they continued to deal in China until 1858. The Dutch carried on trade from 1602-1795; the Danes from 1612-1807 and the French from 1664-1790. The Americans did not enter the trade until 1785, after their emancipation from the British who had imposed severe trade restrictions upon them.

The demand for the Chinese porcelains, with their beautiful vitreous glazes and fine quality, began in the late 17th century; they were in high favor by the mid 18th. The porcelains were made of petuntse and kaolin; the former a material which came from the earth in a stone form with a great deal of quartz, and the latter a natural clay that was both fine and white. The petuntse made the two materials fusible while the kaolin made for easier modeling. The materials strengthened each other when combined, and the petuntse was used as a glaze which gave a hard, fine finish.

When dealing with the Chinese, the Westerners were required to leave their ships at Whampoa Reach, an island ten miles below Canton; the supercargoes (actual Western business agents) and the captains then went up the river to Canton in small vessels. The actual site of the place of business was a quarter mile strip of land that ran along the edge of the Pearl River just outside the walls of Canton. This area was specifically designated to the "Fan-kwae" or "foreign devils" as they were known by the Chinese. In 1720 the Emperor K'ang Hsi had given a group of Canton merchants the licenses to conduct trade with the foreigners in this area. Women were forbidden here and the Westerners were strictly limited in their activities by a Chinese police force. On this one strip of land were the thirteen Hongs, or factories, one established by each foreign country involved in the trade, which became the entrepots for all the trading and business which took place. The first floor of a Hong was used for the actual business transactions, the second for dining and sitting and the third for sleeping. At these Hongs the supercargoes negotiated for the purchase of silks, nankeens, teas and chinas through a limited number of Chinese merchants who contacted the craftsmen and lesser dealers to provide the merchandise they themselves lacked. The custom-designed china orders were jobbed out to local artisans and shops on the island of Honam across from Canton, who dutifully copied, if not always accurately, the designs which the Westerners specifically requested.

The Americans did not enter the China trade until 1785 when the "Empress of China" sailed to Canton under the supercargo Major Samuel Shaw and returned to her home port of New York with six tons of china, most of it undoubtedly serving as ballast aboard a vessel predominantly laden with silks and teas. The third American vessel to enter the trade was Salem's own "Grand Turk," under the captainship of Ebenezer West. It was on this voyage that Captain West was presented with the "Grand Turk" punch bowl by the Chinese Hong merchant Pinqua. Also supposedly brought back on this trip was the cup and saucer depicting Minerva and Cupid made for Deborah Fairfax Anderson of Salem.



The Americans, or “flowery-flag devils” as they had been called by the Chinese, were probably every bit as unscrupulous in their business dealings as those lesser Chinese Hong merchants which Captain Benjamin Shreve aptly described in his letters to Dudley Pickman. In order to deal with the Chinese to obtain the four products for which there was the greatest demand in America — tea, silk, nankeens and porcelains — the Americans had to find products which would be desirable to the Chinese other than their coveted specie.

The “Empress of China” carried mostly ginseng, a root found in the New England woods which the Chinese believed to possess great medicinal powers. The “Grand Turk” cargo was not as successful — it consisted of household necessities, spirits and foodstuffs which had little appeal to the Chinese. As the Americans found what the Chinese needed and wanted, they limited the products for trade to furs obtained on the Northwest Coast, and the coast of South America, for lining Mandarins’ robes, ginseng root, sandalwood from Hawaii, and beche-de-mer, a sea slug from the South Pacific considered a fine and rare delicacy by the Chinese for making soup. Candles, iron, wine and other items made up the remainder of the cargoes sent out to the Orient.

The chinas that the Americans ordered were first decorated with stock motifs which had been used for the European markets, such as the ermine mantle crest, ship designs derived from Western engravings, floral sprays, hunting scenes, Hong views, mythological and religious scenes, as well as the coats-of-arms of American families. The designs circa 1785 were simple and restrained for the most part and the borders were classical bands and floral designs. The motifs on the china, as well as the porcelain shapes changed as rapidly as the fashions and modes of taste of the West. The innovation of a new style of china or silver in Europe instigated a change in the forms of porcelain requested for export. Almost all of the shapes seen in export porcelain were derived from European silver or porcelain prototypes. In the field of stock Chinese patterns, not specifically ordered but bought because they were cheap and attractive (and made excellent ballast) were the Canton and Nanking underglaze blue chinas.

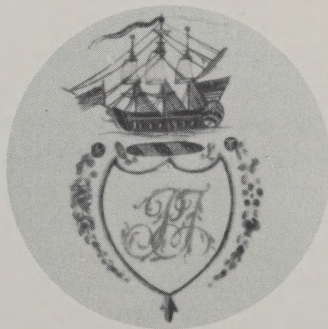
About 1795, as the taste of Europe and America became more classical, so did the export chinas. The borders became more developed and full with intertwined leaves and grapes, etc., although the simple blue border band with gold stars introduced around 1790 remained in vogue. The coats-of-arms and other early motifs were replaced by more elaborate initials, scenic medallions from Western engravings (such as that depicting Mount Vernon), ship and other marine scenes, commemorative designs, insignia of various orders, and the coats-of-arms

of the states of the Union. Starting in the early 1790's the new United States seal of an eagle became a patriotic and very popular decoration with the American. At this time the Fitzhugh porcelains came into the trade in either the plain blue or the rarer colors of black, green, orange, etc., and the fine pieces which were combinations of custom orders (initialed or an eagle) and the stock porcelain designs. The Canton and Nankings continued in their popularity although their quality was beginning to decline by 1810. By 1815 the custom-designed wares still commanded a tremendous market but their designs were becoming more complex and decorative with the introduction of Empire elements from the French influence in America after the War of 1812. About 1815 the porcelains decorated with the Chinese motifs of birds, flowers and Mandarins were beginning to have demand with the wave of more ornate taste (some elements of Rose Canton and Mandarin decorated chinas had entered the market earlier on such pieces as the DeWitt Clinton service made circa 1800) and, more restrained than the Rose Medallion and Mandarin wares of the 1820's and 1830's, they were often combined with Derby or Worcester type borders and American initials. The period from 1810 on also saw the export version of Chinese Celadon or green ware enter the market.

The trade in all the patterns of the export porcelain continued throughout the 1820's but by the 1830's there was a serious decline in popularity because the Americans were able to make porcelains of their own equally inexpensive and attractive and because the quality of the Chinese export porcelain seriously declined in design, craftsmanship and style.

C. L. C.

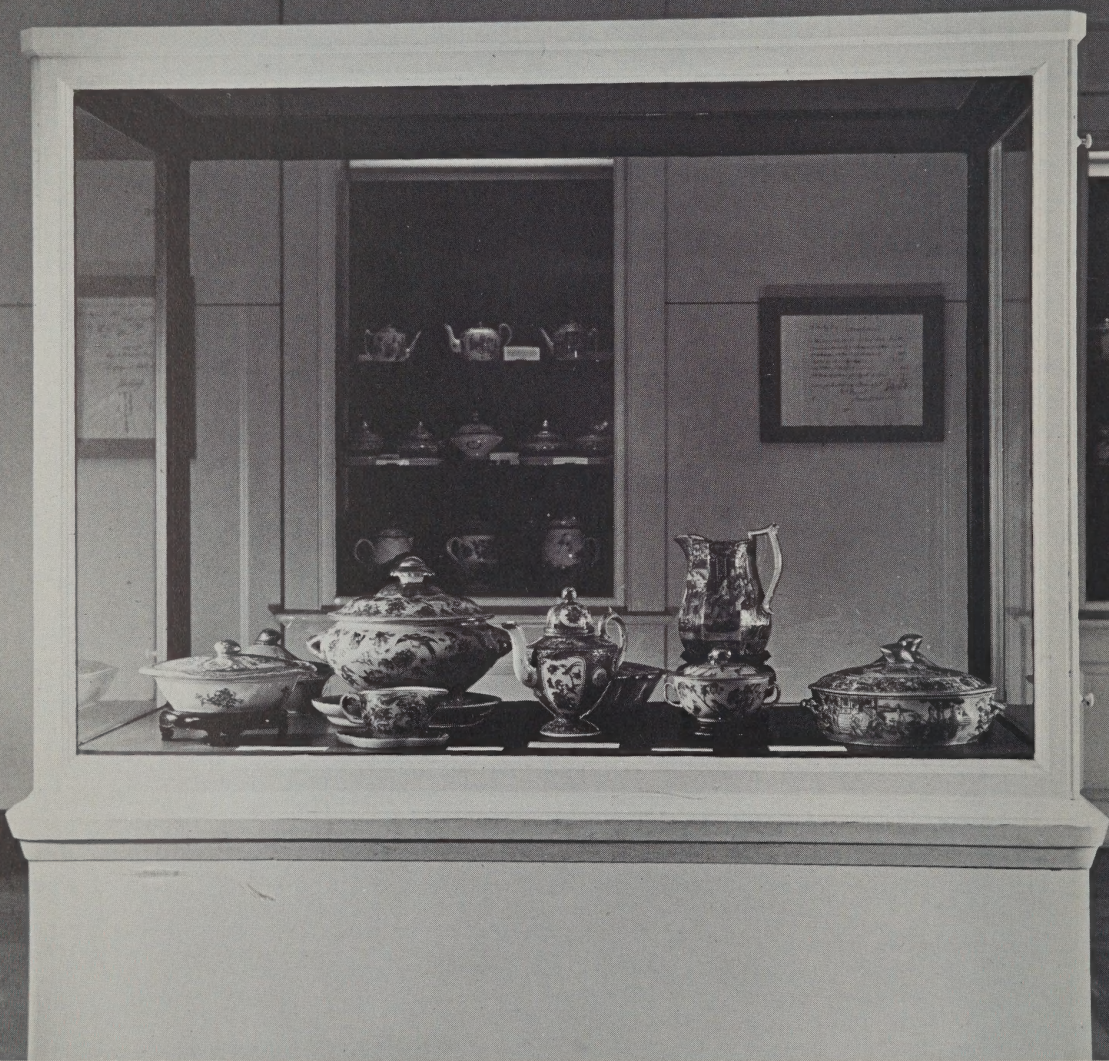
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# I. CUSTOM DESIGNED EXPORT PORCELAIN



## CUSTOM DESIGNED EXPORT PORCELAIN

1. Punch bowl brought from China by the ship "Grand Turk" in 1785.
2. Teapot with a ship bearing the American flag. Blue and gold star border. The ship is based on a European engraving. 1790-1810
3. Teapot with sepia scenic motif. 1800-1820
4. Reticulated fruit basket with ermine mantle escutcheon and initials with floral border. 1785-1800
5. Flagon with the American eagle motif. Blue border and gold drape around cover and lip. *circa* 1800
6. Flagon with a scene showing an American ship in foul weather and in fair weather. Gold leaf border on blue background. 1805-1820
7. Gravy tureen with two sets of initials within two interlaced circles, probably a piece from a wedding service. Blue and gold star border. 1790-1815
8. Tea caddy with the initials BEV. Triangle and floral border in sepia, blue and gold. 1790-1810
9. Sugar bowl with strap handles from the above service. 1790-1810
10. Handleless cup and saucer from the above service. 1790-1810
11. Lighthouse teapot from the above service. 1790-1810
12. Helmet pitcher from the above service. 1790-1810
13. Tea caddy with ermine mantle crest in sepia, brown and gold. 1790-1810
14. Teapot with the initials HM with gold leaf and berry border. 1825-1835
15. Teapot with the initials RCH similar to the English teapots decorated with transfer designs of 1810-1820. *circa* 1825
16. Tea caddy with the American eagle in orange and gold bearing a shield within which are the initials EC. *circa* 1800
17. Lighthouse teapot with the American eagle from the above service. *circa* 1800





1. Punch bowl brought from China by the ship "Grand Turk," the first Salem, and the third American vessel to go to Canton. The bowl was presented to Captain West and the Supercargo by Pinqua, one of the Hong merchants, in 1786. The design of the ship, which does not actually represent the "Grand Turk," is probably from the engraving of the British ship "Hall" which appears as a frontispiece in William Hutchinson's work on Naval Architecture published in London in 1777.

## CUSTOM DESIGNED EXPORT PORCELAIN

18. Sugar bowl decorated with the American eagle from the above service. *circa 1800*
19. Helmet pitcher with the American eagle from the above service. *circa 1800*
20. Handleless cup and saucer from the above service. *circa 1800*
21. Tea caddy with sprigs of flowers. 1790-1810
22. Hot water plate bearing the coat of arms of the Lloyd family. An orange lion within a gold shield surmounted by a black bird and nestlings. Purple and gold border. 1785-1800
23. Hot water plate with center medallion showing two birds in a tree. Blue, red and gold border. 1790-1810
24. Cream pot with floral decoration in gold and black. European market. *circa 1760*
25. Cup with shield decoration enclosing a ship flying the American flag. Blue and gold dagger border on inside. *circa 1800*
26. Mug with brown landscape medallion copied from an American or European print. Brown floral border. 1800-1815
27. Oval sugar bowl with brown landscape medallion and "rings" on side, derived from European silver with ring handles; from the above service. 1800-1815
28. Handleless cup and saucer from the above service. 1800-1815
29. Helmet pitcher from the above service. 1800-1815
30. Cream pot decorated with a black bird upon a blue lantern. 1790-1810
31. Mug bearing the decoration of the "Sailor's Farewell and Return" the design being inspired by a Dutch engraving. 1800-1810
32. Sepia scenic waste bowl with grape and leaf border on inside edge. 1800-1815
33. Helmet pitcher from the above service. 1800-1815
34. Handleless cup and saucer from the above service. 1800-1815
35. Two tureens in the form of geese brought from Canton and given to the East India Marine Society (now the Peabody Museum) by Captain Ward Blackler in 1803.



5. Flagon with the American eagle in sepia. Blue border and gold drape around cover and lip. circa 1800
6. Flagon with a scene showing an American ship in foul weather and in fair weather. Gold leaf border on blue background. 1805-1820



## CUSTOM DESIGNED EXPORT PORCELAIN

36. Punch bowl decorated with a view of the Hongs at Canton. Inner border of baskets of flowers. Floral basket decoration in inside center. *circa 1785*
37. Representative pieces of a complete tea set decorated with a ship flying the American flag. Green and red border. 1795-1815
38. Sugar bowl with landscape medallion depicting Mount Vernon, a design probably taken from an 1803 print by Samuel Seymour based on a painting by William Birch. 1805-1820
39. Lighthouse teapot with landscape medallion of Mount Vernon from the above service. Very rare, this tea service is still complete to this day. 1805-1820
40. Punch bowl decorated with sepia landscape medallion and blue floral spray. Blue, gold and orange border of swags, leaves and flowers. *circa 1800*
41. Flagon with scene depicting the battle of the "Constitution" and the "Guerriere." Reverse has battle between two brigs. This flagon was made as a wedding gift for Captain Isaac Smith (who served on the "Constitution") and Margaret Bogart Smith, whose initials appear under the spout. Under the initials is a young man seated on a rock bearing a flag with the motto "Don't give up the ship." 1812-1820
42. Flagon decorated with an orange landscape medallion of Western derivation and a floral spray under the spout. Border of orange leaves and purple grapes. 1790-1810
43. Handleless cup and saucer with the American eagle bearing a shield in brown and gold. Border of brown leaves and gold and red berries. 1790-1810
44. Mug decorated with the American eagle in brown and gold bearing a shield enclosing the initials JW. 1790-1810
45. Handleless cup and saucer with the monogram P for the Pierce family of Salem. 1790-1810
46. Handleless cup and saucer made for Deborah Fairfax Anderson of Salem with her initials. Decorated in black with a mythological scene with figures of Minerva and Cupid. Said to have been brought back on the ship "Grand Turk." *circa 1785*



36. Punch bowl decorated with a view of the Hongs, or factories, at Canton.  
Inner border of baskets of flowers. Floral basket decoration in inside center.  
*circa 1785*

## CUSTOM DESIGNED EXPORT PORCELAIN

47. Handleless cup and saucer with sepia American eagle bearing a shield. Leaf and grape border. 1800
48. Cup and saucer with leaf and berry border in gold with initials HM. 1825-1835
49. Cup and saucer with oval center decoration consisting of a gold wreath with inner lunettes of blue with gold stars enclosing the initials TEL with a blue and gold border. 1800-1815
50. Handleless cup and saucer with shield enclosing the initials WAG. Sepia floral sprays and swag border. 1790-1810
51. Plate, plain white undecorated Chinese export porcelain, before any design was applied. 1810-1820
52. Plate with center decoration of ermine mantle crest enclosing the initials PHM. Interlaced gold leaf and swag border. 1785-1800
53. Plate with center medallion of blue and gold enclosing the initials WPC. Blue, gold and red Empire drape border. 1800-1810
54. Scalloped edged plate with a floral design in bas relief with portions of it accented in rose paint and a floral spray in the center. Probably Continental or English market. *circa 1770*
55. Small platter from the Lloyd's service. An orange lion within a gold shield surmounted by a black bird and nestlings. Purple and gold border. 1785-1800
56. Small platter from the above service. 1785-1800
57. Saucer with a ship flying the American flag above a shield enclosing the initials PT. 1790-1810
58. Plate, scalloped edge, with a simple green border and floral sprays characteristic of early export porcelain. 1785-1795
59. Small eight-sided rectangular platter made for John Brown of Providence, Rhode Island. Initials JB in center enclosed by two blue branches. Blue Nanking border. 1790-1803
60. Covered vegetable dish bearing multicolored mandarin scenic decoration made for DeWitt and Mary Clinton, bearing initials DWMC in gold. 1796-1810
61. Pair of vases decorated with multicolored baskets of flowers and floral sprays with blue bordered panels. 1790-1810





39. *Upper left:* Lighthouse teapot with landscape medallion of Mount Vernon, a design probably taken from an 1803 print by Samuel Seymour based on a painting by William Birch. 1805-1820
60. *Upper right:* Covered vegetable dish decorated with multicolored Mandarin scene. Made for DeWitt and Mary Clinton and bearing the initials DWMC in gold. 1796-1810
74. *Lower left:* Plate decorated with a portrait of the ship "Friendship" of Salem. circa 1820
46. *Lower right:* Cup and saucer made for Deborah Fairfax Anderson of Salem. Decorated with her initials and a mythological scene of Minerva and Cupid in black. circa 1785

## CUSTOM DESIGNED EXPORT PORCELAIN

62. Helmet pitcher with a ship bearing the American flag. The ship is obviously of European design rather than of American. 1790-1810
63. Helmet pitcher with ermine mantle crest enclosing a shield surmounted by griffin's head and containing the initials DAV and the motto "au deo." Possibly Continental or English market. 1785-1805
64. Helmet pitcher decorated with floral sprays. *circa 1800*
65. Representative pieces from a child's tea service decorated with sepia landscape medallions and orange leaf and grape border. 1790-1810
66. Liner with underglaze diapered blue border and overglaze center bird design in grey, gold and red. 1790-1800
67. Small box with basket weave pattern in the porcelain decorated with floral sprays on the exterior and grouping of plants on the inside of the cover. 1785-1805
68. Handleless cup with design matching the inside lid design of the box above #67. 1785-1805
69. Cup with decoration adapted from the State Seal of New York. *circa 1800*
70. Teapot liner with center design of grey basket surmounted by a sepia bird. Blue swag border design with flowers. 1790-1800
71. Teapot liner with crest in center consisting of two green dolphins enclosing a shield with a boat; the whole surmounted by an arm holding an oar. Floral and swag border. Possibly Continental or English market. 1790-1800
72. Trencher salt with ermine mantle crest in gold and blue enclosing initials JFF. Side decoration of green and red leaves. 1785-1805
73. Platter and drainer decorated with radiating gold branch design. 1810-1830
74. Plate with center decoration of the ship "Friendship" of Salem. This is an actual portrait of the ship, not done from a European engraving as are most of the other examples of Ship export exhibited. Paneled border with mandarins similar to that seen on the Rose Medallion and Mandarin export chinas. *circa 1820*



## II. CANTON

The most common of the underglaze blue and white chinas is the Canton pattern which obtained its name from its place of purchase, but which was actually made and decorated at the town of Ching-te-Chen, four hundred miles inland from Canton. Canton ware was exported from 1785 through the mid 19th century. Exported by the tons, and used for ballast on the ships, Canton ware is still found in great quantity, although not often of exceptional quality to the present day.

Canton has the familiar river and temple scene, similar to the English "willow-ware" which it inspired, and a dark blue lattice work border on a lighter blue background with a scalloped inner edge. Some pieces of Canton appear with a gold overglaze design, and even more rarely, with some multicolored overglaze decoration.

The quality of the ware varies tremendously; the earlier pieces are of a rich deep blue, finely drawn, whereas the later pieces, towards the mid-nineteenth century become washed out in color and are crudely executed.



75 to 98

## CANTON

75. Canton covered vegetable dish, oval shape with scalloped edge. 1810-1830
76. Canton covered vegetable dish, oval shape with scalloped edge. 1810-1830
77. Canton reticulated fruit basket and liner of fine quality. 1790-1815
78. Canton reticulated fruit basket, late. 1825-1840
79. Canton gravy boat. 1815-1830
80. Canton rectangular ice cream dish. 1820-1835
81. Canton leaf shaped dish. 1800-1820
82. Canton domed teapot. 1815-1835
83. Canton hexagonal tea caddy. 1820-1840
84. Canton teapot, small, with strap handles and bamboo shaped spout. 1820-1835
85. Canton sugar bowl. 1825-1840
86. Canton covered rectangular gravy boat with liner and boar's head handles. 1815-1830
87. Canton well-and-tree platter, six-sided. 1800-1820
88. Canton mug with unusual border and handle design. 1790-1810
89. Canton teapot. Here the colors appear washed out in comparison with the earlier pieces. 1830-1840
90. Canton covered custard cup. 1820-1835
91. Canton mug. 1820-1835
92. Canton jug with winged dragon handle and leaf pattern around neck of jug. 1820-1835
93. Large Canton foot bath. 1810-1830
94. Canton nappie. 1805-1825
95. Pair of Canton trencher salts. 1800-1820
96. Canton serving bowl with scalloped edge. 1815-1830
97. Canton octagonal hot water plate. 1815-1830
98. Canton covered octagonal muffin plate. 1820-1835



- |                         |   |           |
|-------------------------|---|-----------|
| 77. <i>Upper left:</i>  | Fine Canton reticulated fruit basket and liner. | 1790-1820 |
| 91. <i>Upper right:</i> | Canton mug.                                     | 1820-1835 |
| 79. <i>Lower left:</i>  | Canton gravy boat.                              | 1815-1830 |
| 97. <i>Lower right:</i> | Canton octagonal hot water plate.               | 1815-1830 |



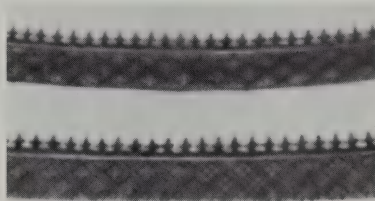




### III. NANKING

Nanking ware is an underglaze blue porcelain with the same type of scenic center decoration as the Canton chinas, but the border is a finer lattice work design with an ornament inside the lattice and a spearhead inner border rather than a scalloped line. The pattern probably gets its name from the city of Nanking, the port at which the china coming by the water route from Ching-te-Chen arrived.

The quality varies tremendously with the date of export. Nanking is often found decorated with overglaze gold highlighting the underglaze blue design; but this is most often of a later date. Nanking was undoubtedly exported from the very beginning of the American trade with China.





99 to 113

## NANKING

99. Nanking ink well and sand shaker. 1800-1820
100. Nanking nappie. 1815-1835
101. Nanking helmet pitcher — a helmet pitcher in Nanking may be considered quite rare. 1800-1820
102. Nanking bowl, shallow. 1805-1825
103. Nanking oval covered sugar bowl with "ring handle" design on ends. 1805-1825
104. Nanking cup and saucer, late. *circa* 1850
105. Nanking covered tureen, eight-sided, the shape popular in 1790 with animal head handles. 1790-1815
106. Nanking flagon with strap handle and foo dog on cover. 1790-1810
107. Nanking soup tureen with platter from the Robinson service. *circa* 1828
108. Nanking soup tureen with border and leaves around knob, and the knob itself, outlined in gold. 1815-1825
109. Nanking footed fruit bowl with serrated edge of fine workmanship. 1790-1810
110. Nanking oval covered vegetable dish from the Robinson service. *circa* 1828
111. Nanking leaf dish. 1805-1825
112. Nanking platter of fine quality. 1790-1810
113. Nanking platter, eight-sided. 1810-1830



107. Nanking soup tureen with platter. From the Robinson service. circa 1828







## IV. FITZHUGH

The Fitzhugh pattern, which may derive its name from a corruption of the name for the Chinese port of Foo Chow, has a diapered border and a central motif of a medallion or "wheel" surrounded by four panel decorations depicting stylized Chinese symbols representing the arts of music, painting, literature and poetry, and the philosophy of life.

The more common underglaze blue Fitzhugh was probably done at Ching-te-Chen; the rarer colors such as brown, orange, yellow, green, mulberry, gold and black may have been done at Canton.

The central medallion is often replaced with initials or some other motif. In this exhibition may be seen pieces which have initials, gold fruit and no medallion. In contrast is a teapot with only the medallion and no panels. The piece with the pagoda in the center, probably the pagoda on the island of Honam below Canton, is from the only service known to have borne this type of decoration.

Fitzhugh is often found with a spearhead border similar to that on Nanking. Variations such as the Empire border on the David Pingree service also occur. The diapered border of the Fitzhugh may occur on chinas with a central motif similar to that on Canton and Nanking and also on wares with a customized designed Western motif. The combination of two colors in a strictly Fitzhugh pattern, such as the green and brown plate listed below, is extremely rare.

The dating of the Fitzhugh chinas is difficult since few, if any, documented pieces exist, and those services such as the Perkins set, which is dated approximately, are of the 1810's and 1820's. Some pieces of Fitzhugh, such as the black teapot, seen here were made before 1800, but the majority of the services were made between 1810-1830. It continued to be made throughout the early nineteenth century, but the quality deteriorated towards the end of the period.

FITZHUGH

- 114. Blue Fitzhugh gravy tureen and liner. 1800-1820
- 115. Blue Fitzhugh bowl with medallion in inside center.  
*circa 1820*
- 116. Blue Fitzhugh rectangular covered vegetable dish  
with indented corners. 1810-1830
- 117. Blue Fitzhugh square serving dish with indented  
corners. Pagoda decoration in the center rather than  
the traditional medallion. From the Perkins service.  
Made for the marriage of Eliza Perkins and Samuel  
Cabot around 1812. The Perkins were one of the  
largest shipping families in Boston. 1810-1815
- 118. Blue Fitzhugh soup tureen and liner. 1810-1825
- 119. Blue Fitzhugh chamber pot. 1815-1830
- 120. Blue Fitzhugh chamber pot with overglaze gold  
decoration and flowers in the Rose Canton and  
Rose Medallion colors. 1810-1825
- 121. Blue Fitzhugh flagon. 1810-1825
- 122. Blue Fitzhugh water jar and cover. 1815-1830
- 123. Blue Fitzhugh drum teapot. Rather than the center  
medallion there is a gold spray of fruits and leaves.  
*circa 1815*
- 124. Blue Fitzhugh lighthouse teapot. Gold initials within  
a gold medallion rather than the traditional center  
medallion. *circa 1815*
- 125. Blue Fitzhugh lighthouse teapot with gold spray of  
fruits and leaves where the medallion is traditionally  
located. *circa 1815*
- 126. Blue Fitzhugh drum teapot lacking the wheel medal-  
lion. 1815-1825
- 127. Blue Fitzhugh drum teapot with only the center  
medallion; lacking the four panels representing the  
arts. 1820-1830
- 128. Blue Fitzhugh plate. *circa 1810*
- 129. Blue Fitzhugh brush box, part of a bathroom set.  
1810-1825
- 130. Blue Fitzhugh brush box with overglaze gold ac-  
cents and floral designs in the Rose Canton and  
Rose Medallion colors. 1810-1825





125. *Upper left:* Blue Fitzhugh lighthouse teapot with gold spray of fruits and leaves replacing the traditional wheel or medallion center design. *circa 1815*
126. *Upper right:* Blue Fitzhugh drum teapot lacking center medallion. 1815-1825
128. *Lower left:* Blue Fitzhugh plate. *circa 1810*
117. *Lower right:* Blue Fitzhugh serving dish with a pagoda decoration replacing the medallion. From the service made for the marriage of Eliza Perkins and Samuel Cabot. *circa 1815*

131 to 143

## FITZHUGH

131. Green Fitzhugh domed teapot. 1825-1840
132. Green Fitzhugh flagon with gold foo dog on cover.  
1815-1825
133. Green Fitzhugh mug. 1815-1830
134. Orange Fitzhugh gravy tureen and liner. 1810-1825
135. Orange Fitzhugh platter. 1810-1825
136. Orange Fitzhugh cup and saucer. 1810-1825
137. Orange Fitzhugh nappie. 1800-1815
138. Hot water plate decorated with orange diapered border similar to that seen on early Fitzhugh. Center decoration of a small medallion with "Red Rover" inscription enclosing a floral spray. 1800-1820
139. Black Fitzhugh teapot in the shape of 18th century English silver. Initials ALC within the medallion.  
1785-1800
140. Fitzhugh plate with diapered border in green; inner band, four panels and central flower motif in sepia. A very rare combination. 1805-1820
141. Sepia Fitzhugh platter with sepia and black Empire border. Initials DAP surrounded by grapes and leaves in center. From the service made for David Pingree of Salem. Although this had been traditionally dated at 1845 by the family, the quality of the work as well as the similarity of the border with a service purchased in 1817, illustrated in figure 130 in Jean McClure Mudge's book on Chinese Export Porcelain, and the closeness of the border to the Empire style places the dating of the Pingree service between 1815-1820.
142. Sepia Fitzhugh covered custard cup from the David Pingree service. 1815-1820
143. Sepia Fitzhugh bough pots (two) with floral sprays and initials within wreath of grapes and leaves on sides, and Mandarin scene panels on front and back. Empire border. From the David Pingree service. 1815-1820



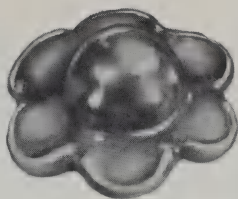
139. *Upper left:* Rare black Fitzhugh teapot in the shape of 18th century English silver. Initials ALC within the medallion. 1785-1800
143. *Upper right:* Sepia Fitzhugh bough pot with floral sprays and initials DAP within wreath of grapes and leaves on sides. Mandarin scene panels on front and back. Empire border. David Pingree service. 1815-1820
135. *Lower left:* Orange Fitzhugh platter. 1810-1825
140. *Lower right:* Fitzhugh plate with diapered border in green; inner band, four panels and central lower in sepia. 1805-1820



144 to 148

BLUE *and* WHITE CHINA,  
COMBINATION PATTERNS

- 144. Blue and white serving bowl with central design like that on Canton and Nanking but with the diapered border found on Fitzhugh. 1800-1820
- 145. Blue and white liner, small, with diapered border and central design like that of Canton and Nanking. 1800-1820
- 146. Blue and white rice spoon. 1825-1840
- 147. Pair of underglaze blue and white trencher salts with overglaze multicolored center decoration of Chinese figure and a deer in a landscape. 1810-1825
- 148. Blue and white serving dish, eight-sided (with drainer missing). Diapered border similar to that of early Fitzhugh with central scenic design like that of Nanking and Canton. 1790-1810



## V. ROSE MEDALLION *and* ROSE CANTON

The Rose Medallion, or the Rose Canton chinas as they are sometimes called, have the greatest variety of any of the export ware. The variations in this exhibition are a mere hint of the extent of this type of porcelain. The most common design consists of four panels of birds, flowers and butterflies surrounded by a background design of rose tree peonies and green tendrils on a gold ground. The term Rose Canton is used here to cover all those chinas of the period discussed that are decorated with the multicolored elements of the Rose Medallion and Mandarin patterns, but which do not fit precisely into these classifications.

The dating of Rose Medallion and Rose Canton has always been questioned; it has been thought that these patterns were not made or exported before the 1820's; however the presence of elements from these designs on pieces judged earlier because of their shape and other decoration, possibly of European derivation, has changed the dating considerably. Familiarity only with the late and poorly done pieces has led to a general disregard for this porcelain as good export; but the earlier pieces of fine workmanship and fine coloring can be of exceptional beauty. The majority of the Rose Medallion seen on the market today is of the late and inferior type. In this exhibition may be seen some of the finest Rose Medallion and Rose Canton that was ever produced.

ROSE MEDALLION *and* ROSE CANTON

149. Rose Medallion plate of the more common variety, but of exceptional quality. Probably one of the earliest pieces of this type of china. circa 1820
150. Rose Medallion plate, late. The colors have become weak and the craftsmanship is very poor. circa 1850
151. Rose Canton serving dish, square. Elements and coloring of Rose Medallion and Rose Canton chinaware but with a rare black and gold background. 1825-1840
152. Rose Medallion leaf plate. circa 1830
153. Rose Canton plate with four scalloped and fan-shaped panels of Mandarins and birds with a red, green and gold lattice work background between the panels. 1820-1835
154. Rose Canton plate with center decoration of large floral spray and with border design of Chinese objet d'art in blue and gold. 1820-1835
155. Multicolored Rose Canton plate with Chinese objects and orange deer in center. 1820-1835
156. Rose Canton plate with large center decoration of butterflies and flowers. Border with hunter, lizard, bird, bat and other Chinese elements. 1820-1835
157. Rose Medallion drum teapot. 1830-1840
158. Rose Canton pair of bough pots decorated with flowers, birds and butterflies. Gold porcelain rope handles. Blue hatchwork design on lids. Overall design predominantly of blue and orange. Borders of blue and orange flowers and small panels enclosing gray birds on branches. 1820-1835
159. Rose Canton plate with eight scalloped panels of birds and flowers enclosing center scene of two ducks. 1820-1835
160. Rose Canton plate with rare center design of a pineapple, with butterflies and flowers. Border of blue and yellow bats and rose tree peonies. 1820-1835
161. Deep Rose Canton plate with border of black butterflies on gold background; center of multicolored flowers and butterflies. 1825-1840
162. Rose Medallion oval, scalloped and covered vegetable dish. 1815-1830
163. Rose Canton plate with center decoration of birds, flowers and butterflies. Border of goldfish and ducks in panels formed of butterflies. 1820-1830





157. *Upper left:* Rose Medallion drum teapot. 1830-1840
176. *Upper right:* Rose Canton cup and saucer with floral border in swags, a motif idea derived from the 18th century floral designs on the custom designed export. 1815-1825
154. *Lower left:* Rose Canton plate with blue and gold border of Chinese objet d'art. 1820-1835
156. *Lower right:* Rose Canton plate with large center decoration of butterflies and flowers. Rose Canton border. 1820-1835

# ROSE MEDALLION *and* ROSE CANTON

164. Rose Canton plates in the Hundred Antiques motif. One has the white vase on the left, the other on the right side of the plate. 1815-1830
165. Rose Canton cup and saucer with border of carp and birds. Center decoration of a monkey and an orange deer in a landscape. circa 1835
166. Rose Canton plate with center design of large green, blue, yellow and lavender fish. Border of crosswork in green, orange and taupe with stylized orange medallions. 1820-1835
167. Oval, scalloped Rose Medallion covered vegetable dish. 1815-1830
168. Rose Canton plate with center design of fish. Cross-work border of blue and pink with four panels of birds and flowers. 1820-1835
169. Rose Medallion cup and saucer in the most typical representation of this pattern. 1820-1835
170. Rose Medallion nappie made for the English authoress Fanny Burnie and bearing her initials in gold in the center. 1820-1835
171. Rose Canton plate decorated with Hundred Antiques motif and cluster of butterflies in center. 1825-1840
172. Rose Canton plate with center scene with birds and flowers. Border of rose and green with orange rodents. 1820-1835
173. Rose Canton plate with rose and green border on gold, inner border of orange and gold. Elaborate center decoration of flowers, fruits and butterflies in the Rose Medallion colors. 1820-1835
174. Rose Canton plate with border of panels, Chinese symbols and flowers and butterflies. Inner border of interlaced bats. Center decoration of blue flowers and four small medallions on an orange background. 1820-1835
175. Rose Canton cup and saucer with the Hundred Antiques motif. 1820-1830
176. Rose Canton cup and saucer with floral border in swags, a motif idea derived from the 18th century floral designs on the custom-designed export. Relatively plain and simple for this ware, the piece is probably earlier than most. 1815-1825

## VI. MANDARIN DECORATED PORCELAIN

The Mandarin decorated porcelains are often confused with the Rose Medallion and Rose Canton chinaware, and in some cases of combination patterns, rightly so. The Mandarin porcelains are predominantly decorated with a single scene or several panel scenes, of Chinese figures. The border decoration on the more typical pieces is of flowers, butterflies and birds on a gold ground. The elements that make up this pattern and also those design elements of the Rose Medallion and Rose Canton are derived from the patterns made for the native Chinese market in the late 17th and early 18th centuries known as *famille rose* and *famille verte*, as well as the early floral *famille rose*-decorated porcelains made for the European export trade. The rose color is a European enamel known as the Purple of Cassius which was introduced to the Chinese around 1720. The coloring varies according to the firing temperature. It may be a pink, as seen in most of the porcelains here, or a deep purple as on the rare well-and-tree platter with the orange butterfly and flower border.

The variations on the Mandarin porcelains made for export are endless. In the earlier pieces the figures have little or no background around or behind them. Many pieces of this type, because of the heavy use of floral patterns and paneling, may be considered either Rose Medallion or Rose Canton for lack of a better classification.

The dating of this pattern is as tenuous as that of Rose Medallion; however the presence of Mandarin figures on pieces such as the DeWitt Clinton service and the teapot in the shape of an English Leeds teapot of circa 1780 brings the earliest export date for this type of export porcelain design to about 1800, or possibly the late eighteenth century.

## MANDARIN DECORATED PORCELAIN

177. Mandarin punch bowl of exceptional quality measuring 24" across the top. Panels of Mandarins, landscape motifs and elements from the Hundred Antiques motif. Continuous exterior border depicting Chinese Court scenes. Side panels on the exterior enclosed by large blue Chinese bats. *circa 1820*
178. Mandarin water pitcher, eight-sided, with names H. M. Sowry and M. Sowry enclosed in a gold oval under the spout. Probably a marriage piece. Gold and orange leaf spout. *circa 1835*
179. Mandarin vegetable dish, covered, oval with scalloped edge, in shape popular in 1805. Boating scene on top enclosed by border of flowers, birds and butterflies lacking the more traditional gold background. *circa 1805-1815*
180. Mandarin teapot in the shape of a Leeds teapot made in England in 1780. The soft colors and lack of a background decoration are rare and make the piece very early for this type of pattern. *circa 1800*
181. Mandarin drum teapot lacking background decoration. Spout and handle decorated in gold and orange. *1815-1825*
182. Mandarin drum teapot with Hundred Antiques motif border and unusual colorings of lavender and yellow, not often seen on this pattern. *1815-1825*
183. Large Mandarin brush pot. *1815-1830*
184. Mandarin mug decorated with large Mandarin figures on a white ground with two orange carp and multicolored flowers and ornaments. *1815-1830*
185. Mandarin mug. The most typical example of the Mandarin-decorated export porcelains. *1815-1830*
186. Mandarin plate with the Mandarin scene bled to the very edge of the plate. *1820-1835*
187. Mandarin plate with paneled border with bats. Center decoration of Mandarins on plain white background. *1815-1825*
188. Mandarin pitcher with large wheel design under spout enclosing elements of the Hundred Antiques motif and Mandarins. Wide ornate gold and floral border. Remainder of pitcher decorated with figures and Chinese designs without background decoration. *1815-1825*





177. Twenty-four inch Mandarin punch bowl of exceptional quality. Panels of Mandarins, landscape motifs and elements from the Hundred Antiques motif. Continuous exterior border depicting Court scenes. circa 1820

## MANDARIN DECORATED PORCELAIN

189. Mandarin cup and saucer lacking gold background to border. 1825-1840
190. Large Mandarin cup and saucer with border of predominantly black butterflies. Decoration on cup of gold-winged god in mythological scene. The cup lacks overall background decoration and is relatively simple for this pattern. *circa* 1820
191. Covered Mandarin oval sugar bowl with "ring" design on either side suggestive of European silver with ringed handles. 1815-1830
192. Mandarin nappie. 1815-1830
193. Oval Mandarin brush box. 1820-1835
194. Rectangular Mandarin brush box. 1830-1840
195. Brush box using Mandarin motif without background on cover. Sides decorated with flowers usually appearing only on a Celadon background. 1815-1825
196. Pair of Classically shaped Mandarin urns probably derived from English Derby or Worcester urns of *circa* 1800. Top border of birds and butterflies on gold, sides of Chinese figures, base and stand with Chinese objects, figures and script. 1815-1820
197. Pair of Mandarin bowls with borders of flowers and melons on gold. The center scenic design of one is a room with figures, the other of a landscape with an important Mandarin being pushed in a cart. The costume of the woman on the left in the latter is reminiscent of European clothing. Although both are definitely Chinese, there is a feeling of a Western influence in these bowls. *circa* 1815
198. Mandarin and Rose Medallion plate including the best elements of both patterns. Rim decoration of continuous Mandarin scene on a white background. Center design of floral spray surrounded by four panels of Mandarin figures within floral and butterfly background on gold. 1815-1830
199. Mandarin plate with four panels of Mandarins and a center landscape medallion. Black background with gold and green butterflies, flowers and Chinese symbols. 1820-1835
200. Mandarin plate with a group of five Mandarin figures in center with plain white background. Border of butterflies enclosing panels of ducks and goldfish. 1815-1825



184. *Upper left:* Mandarin mug decorated with large Mandarin figures on a white background. Two orange carp and multicolored flowers and ornaments on sides. 1815-1830
180. *Upper right:* Mandarin teapot in shape of a Leeds teapot made in England in 1780. The soft colors and lack of background are rare. circa 1800
197. *Lower left:* One of a pair of Mandarin bowls with borders of melons on gold. The costume of the woman on the left is reminiscent of European clothing. Although the bowl is definitely Chinese in design, there is a feeling of a Western influence. circa 1815
195. *Lower right:* Mandarin brush box using the Mandarin motif without a background. Sides decorated with flowers which usually appear only on a Celadon ground. 1815-1825

## MANDARIN DECORATED PORCELAIN

201. Mandarin plate with four panels of figures and a figurative center decoration. Two panels and the center scene enclosed by a Greek key type of border. Panels surrounded by motifs from Rose Medallion and Rose Canton porcelain decorations. 1815-1835
202. Mandarin plate with a continuous band of Chinese figures in a landscape. Center decoration of a floral medallion. 1815-1825
203. Mandarin plate with a group of five Chinese figures in the center. Border of four panels enclosing ducks, flowers, birds and butterflies. Border background of rose and green on gold. 1815-1830
204. Mandarin platter (lacking original drainer) in predominantly green and blue coloring. Mandarin scene in center, six-panel border of butterflies and flowers with similar decoration between panels on a gold ground. Letter T in rectangular enclosure in upper border panel. 1835-1840

## SACRED BIRD *and* LOTUS

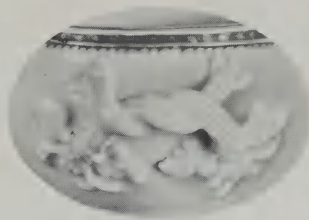
The name Sacred Bird and Lotus is given to a type of china which is decorated with butterflies, birds and flowers in a solid color of either orange or green, with these elements sometimes highlighted or outlined in gold. This type of china probably dates from 1815.

205. Green Sacred Bird and Lotus sugar bowl with strap handles. 1815-1830
206. Green Sacred Bird and Lotus cup and saucer from the above tea service. 1815-1830
207. Green Sacred Bird and Lotus drum teapot from the above tea service. 1815-1830
208. Orange Sacred Bird and Lotus fish dish with drainer with design accented overall with gold. circa 1815
209. Orange Sacred Bird and Lotus soup tureen with design accented with gold. 1820-1835

## GREEN LEAF PATTERN

210. Platter with green leaf design radiating from a central gold Chinese symbol. Butterflies in inner rim on the leaves. 1830-1840
211. Sugar bowl from the above service. 1830-1840





## VII. CELADON

For centuries the Chinese had made china in a Celadon or "sea green" color which had been highly prized and much sought after both by the Chinese and the early European traders. These early porcelains were very simple, usually plain, and when decorated, done with much restraint. For the export market, the same general tone of green was used, although not as subtle, and the entire piece of china was covered with birds, flowers and butterflies in the colors familiar on the Rose Medallion, Rose Canton and Mandarin chinas, but in a style and type all its own. The flowers were generally larger and more expansive than the tree peonies of the other patterns and the birds and butterflies filled a larger space.

The birds, butterflies and flowers of the Celadon export chinas are sometimes seen on a plain white background rather than the light green. This pattern lacks a definite name, but since the design is so close to that on Celadon, it is included in this category for convenience sake.

The dating of Celadon made for the export market is very sketchy; but judging from the quality of the pieces in existence today, and the appearance of elements of the motif on chinas decorated predominantly with another motif, it is doubtful if the pattern was made for the foreign markets much before 1810 or 1815. The Celadon for export continued to be made throughout the 19th century, although the quality became progressively inferior.

## CELADON

212. Celadon serving dish, scalloped, with design of a group of Mandarins in the center with the birds and flowers characteristic of the pattern covering the remainder. 1815-1825
213. Celadon domed teapot with Hundred Antiques motif border. 1815-1825
214. Rectangular Celadon vegetable dish with indented corners and Hundred Antiques border, from the above service. 1815-1825
215. Large Celadon platter from the above service. 1815-1825
216. Gravy tureen and liner with Hundred Antiques border. 1815-1825
217. Celadon cup and saucer from the above service. 1815-1825
218. Small Celadon platter. Mandarin scene and border of interlaced flowers and stems on a dotted black ground with four panels of birds. In light somber tones of grey-blue, light green, ochre and orange. 1815-1825
219. Oval, scalloped edged covered vegetable dish. Mandarin scene in center, border of interlaced flowers and stems on a dotted black ground with four panels of birds. In light, somber tones of grey-blue, light green, ochre and orange. 1815-1825
220. Celadon soup tureen. The most common design in the Celadon export pattern. 1820-1835
221. Covered Celadon bowl. 1820-1835
222. Celadon gravy boat and liner. 1820-1835
223. Square Celadon serving dish with rounded corners. 1825-1840
224. Celadon serving plate in trifoil shape. 1820-1835
225. Celadon nappie. 1820-1835
226. Representative pieces of a complete dinner service for twenty-four. The flower and butterfly decoration is that which usually appears only on a Celadon background. 1815-1830
227. Nappie. The flowers and butterflies which are usually seen only on a Celadon background appear here on white. Similar to, but not from, the service number 226. 1815-1830



212. *Upper left:* Celadon serving dish with Mandarin scene rather than flowers and birds. Border of interlaced flowers and stems on a dotted black background with four panels of birds. The coloring is in the light, somber tones of grey-blue, light green, ochre and orange. 1815-1825
213. *Upper right:* Celadon domed teapot with Hundred Antiques border. 1815-1825
227. *Lower:* Nappie decorated with the flowers and butterflies which are usually only on a Celadon or light green background rather than white. 1815-1830

## VIII. VARIANT PATTERNS



228 to 233

228. Gravy tureen and liner with Western-inspired blue border motif and gold initial B. Overall sprays of Rose Canton flowers and fruits. A very rare combination of designs, the border and initials illustrating that the piece was custom designed. *circa* 1815
229. Serving dish with Mandarin grouping in the center with no background decoration. Green and gold border of English — possibly Derby — inspiration.  
1812-1820
230. Nappie from the above service. 1812-1820
231. Plate with Mandarin grouping in center with no background decoration. Green and gold Derby-type border and initials CG in gold wreath beneath the Mandarins. The piece illustrates that some of the Mandarin porcelains were custom designed for the Western markets.  
1812-1820
232. Rose Canton type platter with a border of baskets of fruit, birds and flowers on a gold ground. Center decoration only gold initials MD and scroll work within a gold and orange enclosure. Rope inner and outer border bands. Possibly not American market.  
1825-1835
233. Mandarin well-and-tree platter. Court scene using rare purple colors on Mandarins' robes in center. Rare treatment in grisaille on background screen. Orange butterfly and flower border reminiscent of the Sacred Bird and Lotus pattern. A most unusual combination piece.  
1815-1825





231 (above left)

228 (above upper and right)

233 (below)



*Porcelains inspired by*  
CHINESE EXPORT PORCELAINS  
*and porcelains for other markets*

234. Scalloped edge platter made for the English or Continental market decorated with large multicolored floral sprays. circa 1770
235. Swedish armorial export plate brought from Canton in 1737 by Admiral Diedric Taube on a Swedish East India Company ship for his daughter's wedding. Gold spearhead outer border. Rim design of raised white enamel flowers. Inner border of blue floral scrolls on gold. Coat-of-arms of the Taube family center decoration consisting of a gold crown over a tree trunk bearing two leaves.
236. Lantern of white porcelain sprays of multicolored flowers and raised white enameling made by the Frenchman Samson. Signed with a pseudo-Chinese mark on the inside.
237. Eight-sided blue and white tureen decorated with coats-of-arms and cursive floral border. Strap handles. circa 1770
238. Blue and white English Lowestoft bowl decorated with sprays of flowers and butterflies. The type of porcelain actually made at the town of Lowestoft, England, and the porcelain responsible for the misnomer Lowestoft on the Chinese export porcelains. circa 1840
239. Two blue and white English plates and one mug. Plates decorated in a four-panel Mandarin decoration of underglaze blue with a center panel of birds and flowers. The mug has the Mandarin panel on one side, flowers and bird on the other. Overall blue cobweb design. From a pattern introduced by William Adams in 1780.



Phillips Library  
A design catalogue of Chinese export por  
NK465.P42 1969



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## WHITE GEESSE SOUP TUREENS

35. *(shown here and on front cover)*

Two 22-inch soup tureens in the form of geese brought to Salem from Canton China and given to the East India Marine Society, now the Peabody Museum of Salem, by Captain Ward Blackler in 1803.

